

KSOR GUIDE



NOVEMBER
1977

VOL 3
NO 9

FROM THE DIRECTOR'S DESK

"If" is supposed to be one of the longest words in English and it's one we try to avoid using at KSOR. But I have an "if" story for you this month.

Last March we began discussions with the San Francisco Opera in hopes of carrying their Friday night performances live, and in stereo, this Fall. The broadcast circuits to be used would have been 15,000 cycle ones and would have delivered far better quality than the 5,000 cycle monophonic Met Opera lines. Only seven stations in the entire country carry the San Francisco Opera live and we hoped to become the eighth. The Opera hoped so too.

Negotiations with the telephone company for the lines went on for months and at the eleventh hour went wildly astray. Since it appeared that we would carry the Opera, and that it would have considerable impact upon our weekend programming, we set the October Guide's copy in two versions and then waited for the outcome. We lost out as a result of incredibly high costs which the telephone company, we believe erroneously, ultimately quoted. So the Guide went out late containing the alternate program listings we had prepared to cover that emergency.

So where does the "if" come in? The Opera has arranged with National Public Radio for NPR-member stations to receive the San Francisco Opera free, on tape. Given a choice I still would have elected to carry them "live". But now we have no choice. KSOR is not an NPR-member station. We buy some programs which NPR makes available to us. But we are excluded from securing the vast bulk of the NPR schedule which member stations carry, including the San Francisco Opera.

"IF" we were an NPR member you would be hearing the San Francisco Opera now, via tape, just like listeners to our sister station (which wasn't considered for inclusion in the "live" network) at the University of Oregon are.

We hope to become an NPR-member station next summer. In doing so we'll have access not only to things like the Opera but Jazz concerts in stereo, daily news from the BBC, the much-acclaimed "All Things Considered" program, many additional music and talk programs, and live coverage of Metropolitan Opera auditions, the national press club, congressional hearings and many other specials.

Continued on Page 12

The KSOR Guide is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds for subscribers and advertisers.

The Guide encourages the submission of articles, artwork and poems by readers. Submission will be considered for publication if submitted with a written authorization for publication.

KSOR operates on a frequency of 90.1 from a transmitter located on Mt. Baldy, outside of Phoenix, with a power of 1.95 KW. Our Grants Pass translator is licensed for operation on 91.3 FM.

Our telephone number is 482-6300. We welcome your comments. Call or write us.

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SUNDAY

10 AM — WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30 — FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM — BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

2 PM — KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music redorded and played on the "Vorsettzer".

3 PM — SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, humor, etc.

11-6 MEXICAN MUSIC —
Featuring popular
Mariachi, Marimba,
Conjunto and Harp bands
of various parts of Mexico.

11-13 Page 1: HOW TO SPEAK
HIP — A contemporary
language lesson with Del
Close and John Brent.

Page 2: PAY RADIO —
Stan Freeberg and the
original cast makes a
modest proposal.

11-20 A N I N D I A N
THANKSGIVING — When
you count your blessings,
who do you thank?

11-27 GAMELAN — Classical
music of Indonesia.



4 PM — SISKIYOU MUSIC HALL
KSOR's daily presentation of the
finest concert recordings. Featured
these days:

11-6	Sonata, Op. 36 (Pierne)
11-13	The Bells (Rachmaninoff)
11-20	Symphony No. 1 in C minor (Brahms)
11-27	Classical Symphony in D, Op. 25 (Prokofiev)

6:30 PM — VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 PM — NEW YORK PHILHARMONIC

Weekly broadcast concerts by the New York Philharmonic now in its third broadcast season.

9:30 PM — JAZZ REVISITED

A history of 30 years of recorded jazz, 1917 to 1947, from the first original Dixieland Jazz Band recordings to the end of the Big Band era. Produced at the University of Michigan. Hosted by Hazen Schumacher.

10 PM — JAZZ CONTINUED

Jazz Continued is the Rogue Valley's original jazz program, which has been on the air since the spring of 1974, featuring the traditional, big band, be-bop, swing and modern styles.

MONDAY

10 AM — FIRST CONCERT

Weekday mornings and early afternoon concert music, interspersed with news, weather and community affairs.

TUESDAY

10 AM — FIRST CONCERT

11-7 Trio for Oboe, Bassoon and Piano (Poulenc)
11-14 La Chemine de Roi Rene Suite (Milhaud)
11-14 Piano Quintet in F minor, Op. 34 (Brahms)
11-21 Violin Concerto (Walton)
11-28 Symphony No. 3 in D, Op. 29, "Polish" (Tchaikovsky)

11-1 Symphony No. 8 in F, Op. 93 (Beethoven)
11-8 Partita for Double String Orchestra (Vaughan-Williams)
11-15 Violin Concerto No. 2 in D minor, Op. 22 (Wieniawski)
11-22 St. Cecelia Mass (Gounod)
11-29 Symphony No. 4 (Diamond)
Three Dances from "Le Cid" (Massenet)

3 PM — KENT IN CONCERT

Weekly concerts from Kent State University.

4 PM — PUBLIC POLICY FORUMS

These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

5 PM — CHATTERBOX

Stories, songs, and plays for children.

5:30 PM — JAZZ CONTINUED

Vignettes in music of contemporary jazz figures hosted by Dennis Sherwood.

6:00 — P.M. KSOR INFORMATION SERVICE

6:15 P.M. SISKIYOU MUSIC HALL

11-7 String Quartet No. 3 (Weinzwieg)
11-14 Symphony No. 7 (Mahler)
11-21 Flos Campi (V. Williams)
11-28 Quartet in D (Beethoven)
11-28 Renard ("The Fox") (Stravinsky)
Symphonic variations for Piano & Orchestra. (Franck)

11-1 Symphony No. 10 in E minor, Op. 93 (Shostakovich)
11-8 Concerto for piano and Orchestra (Khachaturian)
11-15 Piano Sonata No. 31 in A flat major (Beethoven)
11-22 Piano sonata in E flat, Op. 122 (Schubert)
Sinfonia da Requiem, Op. 20 (Britten)
11-29 Symphony No. 8 in E flat major (Mahler)

9:45 P.M. — FM ROCK





WEDNESDAY

10 AM — FIRST CONCERT

11-2 Sonata for Violin and Cello (Ravel)
11-9 Faithfulness, Op. 136 (Shostakovich)
11-16 Symphony No. 1 in D minor, Op. 13 (Rachmaninoff)
11-23 Concerto Grosso No. 5 in A (Handel)
Piano Sonata No. 4, Op. 56 (Casadesus)
11-30 Les Sylphides Ballet (Chopin)

3:00 PM — EARLY MUSIC

A new program on KSOR featuring the music and instruments of the Middle Ages, Renaissance and Baroque. Features recordings and live performances with musicians including the Ars Musica of Ann Arbor, the Jongleurs, and the Baroque Performance Institute of Oberlin College. Produced by the Ohio State University Telecommunications Center.

4:00 PM — TALK-STORY

4:30 PM — SPECIAL OF THE WEEK
Special broadcasts, or repeats of the best of our programs heard at other times. Our program director's opportunity to send something out of the ordinary your way.

5:30 PM — 900 SECONDS

KSOR looks at local issues affecting residents of the Rogue Valley.

5:45 PM — WOMEN NOW

Produced in cooperation with the Ashland chapter of the National Organization for Women, a presentation of news and views from the feminine consciousness movement.

6 PM — KSOR INFORMATION SERVICE

6:15 PM — SISKIYOU MUSIC HALL

11-2 Symphony No. 3 (W. Schuman)
11-9 Quartet in A major, Op. 18, No. 5 (Beethoven)
11-16 Spring Quartet No. 1 in A major. (Borodin)
11-23 Recital I (for Cathy) (Berio)
11-30 Quartet for the End of Time (Messiaen)
Suite No. 2 in B, for orchestra (Bach)

9:45 PM — FM ROCK

THURSDAY

10:00 AM — FIRST CONCERT

11-3 Harpsichord Concerto No. 27 in D (C.P.E. Bach)
11-10 Giselle Ballet Suite (Adam)
Concerto in C minor, "Il Soppetto", for Violin and Orchestra (Vivaldi)
11-17 Concerto in E for Two Pianos and Orchestra (Mendelssohn) 29:24
11-24 THANKSGIVING
Symphony No. 2 "The Age of Anxiety" for Piano and Orchestra 36:46

3:00 PM — BALDWIN WALLACE CONCERT

Weekly concerts from the Baldwin-Wallace Conservatory of Music.

4:00 PM — DUTCH FESTIVAL

Primarily baroque and contemporary music from Holland. Produced by Radio Nederland.

4:30 PM — BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

5:00 PM — RADIOFEST

Concert series containing new music in America created by members of the American Society of University Composers.

6:00 PM — KSOR INFORMATION SERVICE

6:15 PM — SISKIYOU MUSIC HALL**SATURDAY**

11-3 Requiem (Delius)
 Apollon Musagete (Stravinsky)
 11-10 Symphony No. 9 in C major (Schubert)
 Dance Symphony (Copland)
 11-17 Violin Concerto, Op. 48 (Kabaleusky)
 Bagatelles, Op. 33 (Beethoven)
 11-24 Cantus Missae

9:45 PM -- FM ROCK**FRIDAY****10:00 AM — FIRST CONCERT**

11-4 Piano Trio in F minor, Op. 65 (Dvorak)
 11-11 Music from the Court of Burgandy
 11-18 Mysterious Mountain, Op. 132 (Hovhaness)
 11-25 Concerto for Orchestra (Bartok)

3:00 PM — KEYBOARD IMMORTALS

(see Sun. 2:00 PM)

4:00 PM — FOLK FESTIVAL U.S.A.

(see Sun. 11:30 AM)

6:00 PM — KSOR INFORMATION SERVICE**6:15 PM — SISKIYOU MUSIC HALL**

11-4 Three Nocturnes (Debussy)
 11-11 Piano Sonata No. 2, Op. 56 (Casadesus)
 In Flanders Fields (Ives)
 11-18 Quintet in A major for piano & strings, Op. 81 (Dvorak)
 4 motets (Marcelli)
 11-25 Symphony No. 2 in E minor (Rachmaninoff)

12:00 AM — WEEKEND JAZZ

10:00 AM — OPERA BUFFA
 Comic opera from Radio Italy
10:30 AM — DUTCH SOLOISTS
11:00 AM — KSOR SAT. MORNING OPERA

11-5 PRINCE IGOR (Borodin)
 Dushan Popovich, Valeria Heybalova, Noni Zhunetz, Zharko Tzveych, Melanie Bugarinovich; Chorus and Orchestra of the National Opera, Belgrade. Oscar Danon, cond. London SRS 64506.

11-12 THE FLYING DUTCHMAN (Wagner)
 George London, Leonie Rysanek, Giorgio Tozzi; Chorus and Orchestra of the Royal Opera House, Covent Garden, Antal Dorati, cond. London OSA 1399.

11-19 DON CARLO (Verdi)
 Placido Domingo, Montserrat Caballe, Ruggero Raimondi, Shirley Verrett, Sherrill Milnes, Giovanni Foiani, Simon Estes; Ambrosian Opera Chorus and Orchestra of the Royal Opera House, Covent Garden, Carlo Maria Giulini, cond. Angel SLD 3774.

11-26 SAMSON AND DELILAH (Saint-Saens)
 Christa Ludwig, James King, Bernd Weikl; Bavarian Radio Chorus; Munich Radio Orchestra, Giuseppe Patane, cond. RCA ARL3-0662.

2:00 PM — OPTIONS

A discussion program which touches on contemporary issues. Produced by NPR.

3:00 PM — SISKIYOU MUSIC HALL DEBUT

Presenting in their entirety newly released classical albums.

4:00 PM — SISKIYOU MUSIC HALL

- 11-5 Petruska Ballet Suite (Stravinsky)
- 11-12 Concerto for oboe & small orchestra (Strauss)
- Concerto in G major for piano & orchestra (Ravel)
- 11-19 Symphony in B flat for concert band (Hindemith)
- Suite in A minor for flute & strings (Telemann)
- 11-26 Cello concerto in E minor, Op. 85 (Elgar)
- Lobos - Bachianas brasileirus No. 2 (Villa)

7:00 PM — EARPLAY

The best in radio drama.

- 19 WINGS BY ARTHUR KOPIT. An elderly woman who was a pilot in her youth confronts her last great adventure. Starring Mildred Dunnock.

- 26 THE TEMPTATION GAME BY JOHN GARDNER. The award-winning novelist spins a tale about a monk in medieval England who leaves the monastery dis-illusioned with his life only to encounter a mysterious trio masquerading as his old friends.

8:00 PM — COOKIE JAR

A potpourri of absurdity and information.

9:00 PM — LIVE FROM THE VINTAGE INN

KSOR broadcasts live performances of local artists.

10:00 PM — LITHIA SPRINGS SPECIAL

A program of folk and contemporary music and comedy.

12:00 AM — WEEKEND JAZZ

Vintage Inn

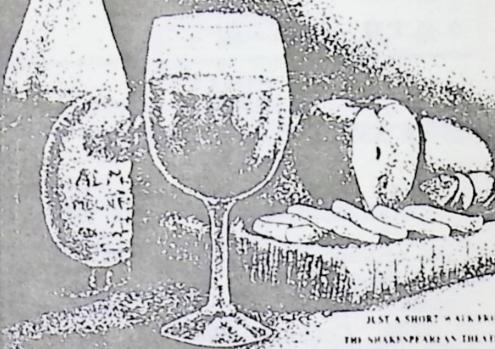
WINE BEER

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INN SPECIAL

BREAD
CHEESE
SALAMI
PICKLES
FRUIT

CHEESE FONDUE



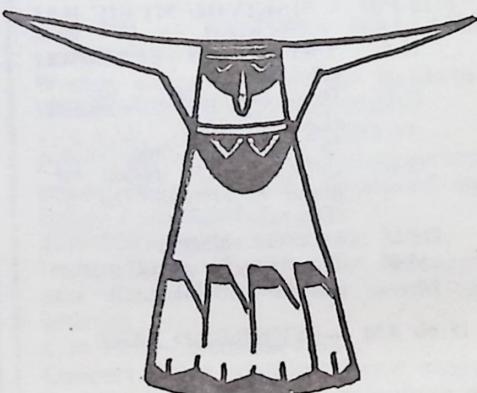
JUST A SHORT WALK FROM

THE SHAKESPEAREAN THEATER

TELEPHONE 482-2202

5 GRANITE STREET
ASHLAND (NEXT TO VINTAGE INN)

*Nightly
Entertainment*



CABLE TV - Economic Options by Tom Cleveland

The City of Ashland is in the process of re-negotiating its cable television franchise which expired last July. Far-reaching decisions are now being made by the City Council on the range of options available to both present and future subscribers.

This report examines some of the economic options reviewed in the City's study of its cable franchise.

A lot of the confusion that has come out of Ashland's cable franchising process is a result of misunderstandings on all sides of the economic climate of the negotiations.

In the first place, the process has little to do with an open marketplace. For several reasons, there is no competition for the franchise. We usually rely on free competition to assure us of the best service at the lowest cost.

In fact, the City may have some incentive to seek the maximum possible gross receipts for the cable company in order to increase its three-percent share.

Ashland's cable franchise is non-exclusive (as is Medford's and most others) but it's economically unlikely that another company would come in just to serve the few areas that the present operator hasn't reached.

Cable systems are bought and sold (like newspaper properties) but in this case Ashland's is not for sale. The Council could in a sense force sale of the system by scrapping the present operator, but this is very unlikely because of the political backlash from subscribers.

Although the City could buy and operate the system, or build its own (like the electric utility), it is this writer's feeling that government should, wherever possible, stay out of business. The private sector is not always satisfactory, but the public one is usually less so, lacking a profit motive for efficiency of service diversification.

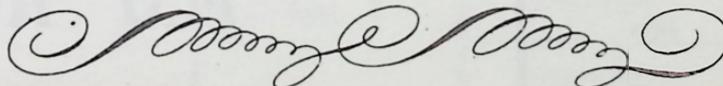
Advertising is the cornerstone of retailing, and mass-advertising is the keystone of modern marketing. Cable has the potential of changing all that. Advertising in Ashland and the Rogue Valley is a very competitive field. The current operator does not sell cable-only ads.

One of the reasons is that the company is indirectly cross-owned by a Medford over-the-air broadcast station, which does sell ads. Such cross-ownership has been disallowed by the FCC for new systems, but the company is protected by a grandfather clause.

For an idea of the dollar amount at stake in this franchise process, the 3 percent fee paid to Ashland and Medford from 1969 through 1976 totals \$893,642 for Ashland and \$2,568,169 for Medford, reflecting over 25 percent increases in both cities from 1975 to 1976. The total gross for the Rogue Valley in 1977 should exceed \$1,000,000.

This brings us to the most crucial cloud in the economic option environment: profits. The cable company is making a profit somewhere or it wouldn't be in business.

Continued on Page 13



S**m****t****W**

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WORDS & MUSIC

11

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FOLK FESTIVAL

1

USA

2

BBC SCIENCE
MAGAZINESunday
Supplement

3

Keyboard
Immortals

4

Siskiyou
Music
Hall

5

Voices in
the Wind

6

New York
Philharmonic

7

Jazz Revisited

8

Weekend
Jazz

9

10

11

12


FIRST C
Music
MountainVoices in
the Wind

Offenbach

Focus

Kent in
ConcertPublic Policy
Forums

Chatterbox

Jazz Revisited

Early M

Talk-St

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KSOR Informat

SISKIYOU MU**FM ROCK**

CONCERT

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Weekend Jazz

Opera Buffa
Dutch Soloists

OPERA

OPTIONS

Music Hall Debut

Siskiyou
Music
Hall

earplay

Cookie Jar

LIVE FROM THE
VINTAGE INN

Lithia Springs Special

Weekend Jazz

We need to become an NPR-member station to bring you the best in the programming that is available. And we need to join NPR in order to endure. Without the financial support that NPR-membership brings, KSOR will have a difficult future.

Public television stations are lucky in that all such stations are automatically eligible to join the Public Broadcasting System, and receive programming and subsidies. In an attempt to separate the wheat from the chaff public radio stations must meet certain qualification standards. Those that don't, like KSOR, must pay for their programming and exist without federal subsidies.

To meet NPR's standards KSOR must grow in several ways. We need the continuing support of the Department of Health, Education and Welfare, before whom we have another grant application now pending. We need the continuing support of Southern Oregon State College. And we need your continued support.

Next Spring we will do another Marathon to raise funds to exist, and hopefully to grow to meet NPR's requirements. You'll hear more about the specific goals at hand them. We'll need you all behind us next Spring.

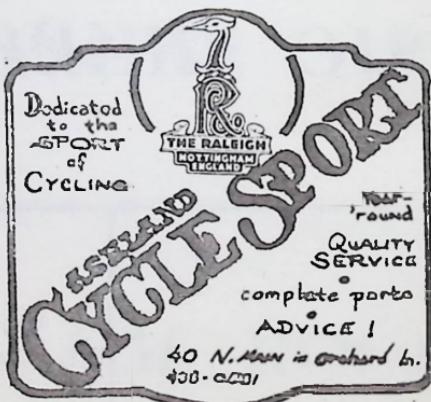
Until then, we still need you. When your Guide subscription expires, or your Guild membership lapses, you'll be notified. We need your renewal. If you aren't a member now, we need your membership. Most of the residents of Medford don't know about KSOR. We need to have you tell them. We need to have you patronize Guide advertisers. And tell them you did so because they advertise in this publication.

We like to think that KSOR is a very unique station in a most unique community. There is an audience that seems to particularly need, and want, KSOR here. And we have many things happening here that make good programs for listeners in other areas of the country. HEW seems to believe in KSOR and has helped us immeasurably in growing. SOSC believes this is an important addition to the College's and the community's lives.

The rest is up to you. We need you solidly behind KSOR if things like the San Francisco Opera and All Things Considered are to be more than "ifs".

And by the way we're quite tenacious. Our discussions with the telephone company are continuing.

Ronald Kramer, Director of Broadcast Activities



Cable TV, Continued

But in a franchise negotiation, the City must decide what a "reasonable" profit is so it can guarantee its residents that rates are fair.

The company's gross receipts pay for its investment plus its expenses plus its profits, which leads to rate review, the first issue. The company's investment divided by the time it has to pay for it (amortize it) leads to length of franchise term, the second issue.

Cable hardware is expensive. Cable companies usually borrow instead of putting up the money themselves. So they have to get loans. Banks won't lend the money for 15 years if the franchise term is only 10 (or 7, 3, or 1).

This in turn intensifies expansion-of-service issues: "By limiting a new local franchise to three years, the council would almost wipe out any chances that the cable company will make long-term investments in extensions of service to unserved areas."

Editor's Note:

The foregoing are excerpts from a report by Tom Cleveland entitled "Cable Television options for Ashland.

Tom Cleveland is an Ashland writer affiliated with Pilot Rock Publications. For copies of the entire report, sent \$1 for postage and handling to:

Cable TV Report, 737 Conifer Rd.,
Ashland, Ore. 97520.

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THE ROLE OF ARTS IN THE COMMUNITY

On September 27th of this year, Alvin Reiss, editor and publisher of Arts Management Magazine, conducted a day long workshop in Medford.

His topic was "The Arts in the Community". The event was sponsored by 8 local and regional arts and business organizations.

Mr. Reiss has an extensive background in the promotion of cultural affairs in cooperation with business and civic leaders in the community.

The arts have an important role in community life that affects both the economic prosperity of an area and the quality of life for its citizens, according to Reiss.

A KSOR staff member attended Reiss's workshop and taped several hours of it. The following are some transcriptions from the tapes.

In looking at the cities and the arts, we find a lot of different recognitions by people involved in cities. The mayor of Newport, Rhode Island visited the American Dance Festival with the idea that, as he put it, "our community needs a cultural industry — very interesting — we need a cultural industry." Seattle city councilman, Bruce Chapman claimed that a city lives by promoting its software life and the arts are a part of that life. We are talking about an inhabitable city, a place where people can gather. I think, eventually, what I am looking at in this whole picture is a structure in the city. It is a triangle where each leg supports the other legs and the components of the triangle are three. These components are: the municipality (which is concerned with the welfare of all its citizens and providing services), businesses concerned with the economic base

and the arts. Interestingly, each of the components of the well-balanced triangle is concerned about the other aspects. Business is concerned about a liveable city, the arts are concerned that there should be a good economy so that people can attend artistic events and the city government is interested in both of these elements. I think when this kind of a triangle occurs, each one a supportive element, the result is a partnership. They are balancing each other and relating to each other. I call this a well-balanced city. I think we need all of those three elements working together and ultimately, the arts working not for the good of the arts alone, business not working for the good of business alone and the city not working for self-political motivation or the ephemeral things that will disappear, but all of them working together for what is a common good, the city, the place where they will live and the people will live.

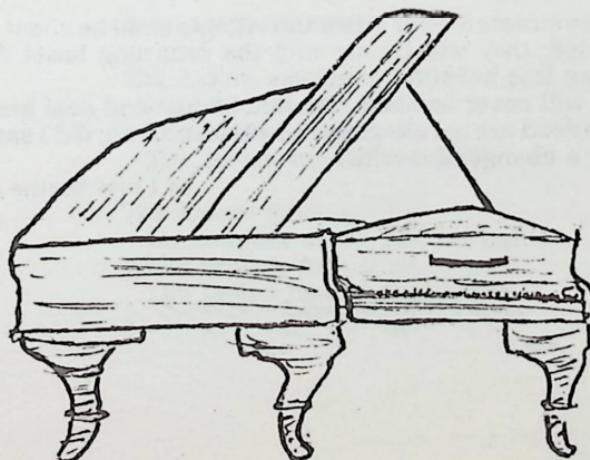
KSOR: How did you get involved in this dynamic approach to arts in the community as opposed to this separated thing that the arts have been?

Reiss: It has been my awareness of what the arts should have been at a point when they weren't. I mean, I am a bit of a futurist. I have been very much concerned for a long time with looking ahead and I came from a Public Relations background. I was the arts. I began in the Broadway theatre and it has been downhill ever since, but always with the awareness that if the arts were going to make it they were going to have to speak to a variety of audiences and they would have to speak the language of those audiences — its communication, you know, and one of the arts communication messages is the art itself, but if people are not born into the art itself, they never get that communication. We have to find other

means of communicating, so I started in — as a writer and publisher, then editor. You start envisioning doing things and you can prime the pump in various ways. I found that if you could, if no one else took the initiative, if you could help to develop some kind of mechanism in some way, then you could move things along and figure out another need someplace — there are a lot of things I did by osmosis because they were there. I taught the first course in arts management. I felt that one of the needs in creating the course was to bring all the arts together. I guess I felt that in a united front, they could speak to a far larger audience. I have always been concerned that the arts not be an isolated force — that bothered me. I didn't have much of an arts training in school and what hurt me was that I learned music on my own. At the age of 15, I suddenly sat down and started playing the piano without instruction. There was a stimulus in me and I started writing and I started reading. I think of all the kids who, given the opportunity for such a marvelous experience to do something, will do it, so I have been trying to broaden the reach.

KSOR: Do you feel that there is a strong response to the message that you bring around the country when you make visits like this one to Medford?

Reiss: Yes, there is always a strong immediate response and I get emotional about it because I think the arts are emotional and I want people to get emotionally aroused and involved. My concern is that people say "great" and they're wild and enthusiastic, and two weeks later go back to the way they were. If there's any message that I make to this group, it is two words; 'let's begin'. I say that even if you have done something, you must begin. There must be a constant renewal. It would make me most happy to come back a year later and see what they have begun and what they have done. I try to follow up where I can and I develop a lot of friendships with people around the country. But what it really takes is individuals. Organizations don't make things happen. It is that driving force that says: "Hey, that guy, Reiss, was here and said this and maybe we ought to do something and darn it, we're going to do it", and they start doing something. That is what I am interested in. I want to use every situation where I have been. I would love to have a model and say, "Hey, I was in Medford last year" and just talk about some of the development and "Boy, is that incredible and look what's happened there and you could do it also." I would like this to be a model.



"DEAD, DID I SAY? THERE IS NO DEATH....."

Yonder sky that has wept tears of compassion on our fathers for centuries untold, and which, to us, looks eternal, may change. Today is fair, tomorrow it may be overcast with clouds. My words are like the stars that never change. What Seattle says, the great chief Washington can rely upon, with as much certainty as our paleface brothers can rely upon the return of the seasons.

The son of the White Chief says that his father sends us greetings of friendship and good will. This is kind, for we know he has little need of our friendship in return, because his people are many. They are like the grass that covers the vast prairies. My people are few, and resemble the scattering trees of a storm-swept plain....

There was a time when our people covered the whole land as the waves of the wind-ruffled sea cover its shell-paved floor. But that time has long since passed away with the greatness of tribes now almost forgotten. I will not mourn over our untimely decay, nor reproach my paleface brothers with hastening it....

Your religion was written on tablets of stone, but the iron finger of your God, lest you forget it. The red men could never remember it or comprehend it. Our religion is the traditions of our ancestors, the dreams of our old men, given them by the Great Spirit, and the visions of our sachems, and is written in the hearts of our people....

Every part of this country is sacred to my people. Every hillside, every valley, every plain and grove has been hallowed by some fond memory or some sad experience of my tribe. Even the rocks which seem to lie dumb as they shelter in the sun . . . thrill with memories of past events connected with the fate of my people.

The braves, fond mothers, glad-hearted maidens, and even little children, who lived here . . . still love these solitudes. Their deep fastness at eventide grow shadowy with the presence of dusty spirits. When the last red man shall have perished from the earth and his memory among the white men shall have become a myth, these shores shall swarm with the invisible dead of my tribe....

At night when the streets of your cities and villages shall be silent, and you think them deserted, they will throng with the returning hosts that once filled and still love this beautiful land.

The white man will never be alone. Let him be just and deal kindly with my people, for the dead are not altogether powerless. Dead, did I say? There is no death, only a change of worlds.

by Chief Seathe (Seattle)



Survey

Early in the Fall KSOR mailed a random survey to residents of the Rogue Valley inquiring about their radio listening habits and preferences.

Having surveyed the population as a whole, we are particularly interested in hearing from YOU — the KSOR listener. Collated into all mail subscribers' editions of this GUIDE is a questionnaire, postage paid, which we hope you will take time to fill out and return. We need your comments on the things you value and the things you would like to see changed in KSOR programming. In a future edition we will report upon the results of both of these surveys.



INDIAN SUMMER

The Indian gave
big love, his life, his land
White brother took it all
The Indian wanted it back.

The Indian gave
the summer of his life, his culture
White brother took it all.
The Indian took back October.

c.a.s.

ARTS CALENDAR

- 1 Children's Story Hour — 10:00 at the Medford Public Library.
- 1st thru 30th of November, sign up for Catholic & Protestant Study Groups at the Newman Center. Call 482-0825 for more information.
- Ashland Film Society showing of Singing in the Rain (Gene Kelly). 6:30 and 8:00 at SOSC Science 118, \$2 non-members, \$1.25 members.
- 2 Picture Book Hour for pre-schoolers. 10:00 at the Ashland Public Library.
- Water Forum at King's Table Restaurant at noon.
- 3 Children's Storytime at 10:00 in the Talent Public Library.
- 4 Rock concert at the Jackson County Exposition Park.
- 5 Belly dancing class at 10:00 A.M. in the Ashland Public Library.
- Dyeing & Weaving with Libia Reichmuth & Elaine Bond. Ashland Public Library.
- 7 Rogue Valley Dressage & Eventing. Jackson County Exposition Park.
- 8 Children's Story Hour for pre-schoolers. 10:00 at the Medford Public Library.
Nov. 8-30 Bread dough sculpture, needlepoint, Christmas cards, doll making, woven placemats, glass etching, coiled basketry, woven purses and more. For more information call Rogue Gallery, 772-8118.
Ashland Film Society showing of "M" (Fritz Lang). 6:30 and 8 P.M., SOSC Science 118, \$2 non-members, \$1.25 members.
- 9 Picture Book Hour for pre-schoolers at 10 A.M. in the Ashland Library.
Small Business Association meeting, from Portland. For more info call Medford Chamber of Commerce at 772-6293.
Senior Citizens Bus trip to Tule Lake Wildlife Refuge. Meet at 59 Winburn Way at 7:30 A.M. \$8.00 bus trip, \$2.15 for lunch.
- 10 Childrens Storytime at 10:00 & 2:00 in the Talent Public Library.
- 12 Jackson County Dog Club Show at the Jackson County Exposition Park.
Belly Dancing at 10:00-12:00 in the Ashland Public Library.
- 13 Larry Crummer's organ recital, in the recital hall, S.O.S.C.
- 15 Childrens Story Hour at 10:00 in the Medford Public Library.
Dying and weaving class with Libia Reichmuth & Elaine Bond. Ashland Library.
Vocal instrumental Jazz concert at the SOSC Recital Hall.
- Ashland Film Society showing of Black Orpheus (Marcel Kamus).

arts cont.

17 Children's Storytime at 10:00 & 2:00 in the Talent Library.

18 & 19 Patty McCoy with the Dave Friesen Trio jazz concert, 9:00 P.M. at The Jazzman's Cabaret, 100 C Street, Ashland. \$3.50 cover charge.

19 Belly dancing at 10:00 P.M. in the Ashland Public Library.

20 Traildust Saddle Club playday at the Jackson County Exposition Park.

21 Annual Christmas workshop sponsored by the Rogue Gallery. For more info call 772-8118.

22 Children's Story Hour at 10:00 in the Medford Library.

23 Annual Christmas workshop by the Rogue Gallery. For more info call 772-8118.
Picture Book Hour for pre-schoolers at 10:00 in the Ashland Library.

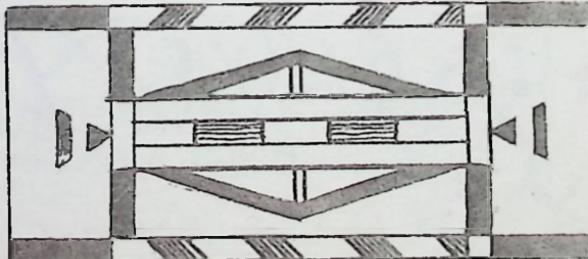
24 Children's Storytime at 10:00 & 2:00 in the Talent Public Library.

25 Annual Christmas workshop by the Rogue Gallery. For more info call 772-8118.

28 Rogue Valley Dressage & Eventing at the Jackson County Exposition Park.

29 Children's Story Hour at 10:00 in the Medford Library.
Rogue Valley Symphony Concert in the S.O.S.C. Recital Hall.
Ashland Film Society showing of "In the Heat of the Night" (Sidney Poitier & Rod Steiger). \$2 non-members, \$1.25 members.

30 Picture Book Hour for pre-schoolers at 10:00 in the Ashland Library.



GALLERIES

ALABASTER EGG: 175 E. Calif. St., Jacksonville. Noon to 5 p.m., closed Monday.

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m., closed Sunday.

CRATER ROCK MUSEUM: 2002 Scenic Ave., Central Point. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: 160 E. Calif. St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: 175 W. Calif. St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 p.m. Sunday.

JACKSONVILLE MUSEUM: N. 5th St., Jacksonville. 9 a.m. to 5 p.m. daily, noon to 5 p.m. Sunday.

LAMPLIGHTER GALLERY: 165 E. Calif. St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

MEDFORD CITY HALL: 8th & Oakdale, Medford. School art exhibits on the 1st floor.

OLD OREGON HISTORICAL MUSEUM: Sardine Creek Rd., Gold Hill. 9 a.m. to 5 p.m. daily. Admission charge.

OREGON TRADER: 135 W. Calif. St., Jacksonville. 10 a.m. to 5:30 p.m. daily. 1 p.m. to 5 p.m. Sunday.

PAULSEN HOUSE: 135 1st St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PIONEER VILLAGE: N. 5th St., Jacksonville. 9 a.m. to 8 p.m. Wednesday thru Monday, 9 a.m. to 5:30 p.m. Tuesday. Admission charge.

ROGUE GALLERY: 40 S. Bartlett, Medford. 9 a.m. to 4 p.m. daily. Closed Sunday.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building.

VILLAGE GALLERY: 130 W. Calif. St., Jacksonville. 11 a.m. to 4 p.m. Wednesday thru Saturday, noon to 4 p.m. Sunday.

WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment. 899-1983.

SHARON WESNER STUDIO-GALLERY: 160 E. Calif. St., Jacksonville. Phone 899-8657.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

The Society meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: 30 S. 1st St., Ashland. On-going exhibits of student work.

UPLAND GROCERY
NOW SERVING NEW
FALL MENUS
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LUNCH AND DINNER

ON THE PLAZA IN ASHLAND 482 3556



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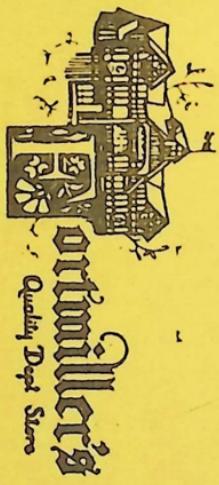
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A Red Raider Booster

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